

B. F. A. C.

FRENCH SCHOOL  
OF LAST 100 YEARS



Presented to  
The Library  
of the  
University of Toronto  
by

Professor Currelly.

BINDING LIST NOV 15 1923





Cat.  
B.

# Burlington Fine Arts Club

---

## CATALOGUE OF PICTURES, DRAWINGS, AND SCULPTURE

OF THE  
FRENCH SCHOOL OF THE LAST 100 YEARS



181148.

7.6.23.

LONDON  
PRIVATELY PRINTED FOR THE BURLINGTON FINE ARTS CLUB

1922

PRINTED IN ENGLAND  
AT THE OXFORD UNIVERSITY PRESS  
BY FREDERICK HALL

5

## COMMITTEE FOR THIS EXHIBITION

---

DR. TANCRED BORENIUS

H. CLIFFORD SMITH, ESQ.

ROGER E. FRY, ESQ.

ERIC R. D. MACLAGAN, ESQ., C.B.E.

P. WILSON STEER, ESQ.

PROFESSOR HENRY TONKS

SIR ROBERT C. WITT, C.B.E.







## LIST OF CONTRIBUTORS



- THE PRINCE ANTOINE BIBESCO.  
OLIVER F. BROWN, ESQ.  
WILLIAM BURRELL, ESQ.  
MISS CHAMBERLIN.  
\*SIR SIDNEY COLVIN, D.LITT.  
MISS G. DAVIES.  
THE COMMITTEE OF THE MUNICIPAL GALLERY OF MODERN ART,  
DUBLIN.  
LUDOVIC G. FOSTER, ESQ.  
\*ROGER E. FRY, ESQ.  
MRS. ROBERT GREG.  
VEREKER M. HAMILTON, ESQ.  
MONSIEUR BERNARD D'HENDECOURT.  
J. P. HESELTINE, ESQ.  
MONSIEUR ALPHONSE KANN.  
J. M. KEYNES, ESQ., C.B.  
\*JULIAN G. LOUSADA, ESQ.  
MONSIEUR L. MÉGRET.  
\*HENRY OPPENHEIMER, ESQ.  
CECIL C. PHILLIPS, ESQ.  
SIR CLAUDE PHILLIPS.  
\*LT.-COLONEL SIR WILLIAM HUTCHESON POË, BT., C.B.  
CHARLES RICKETTS, ESQ., A.R.A.  
\*SIR MICHAEL SADLER, K.C.S.I., C.B.  
LADY SADLER.  
\*JOHN S. SARGENT, ESQ., R.A.  
\*SIR PHILIP SASSOON, BT., C.M.G., M.P.

*List of Contributors*

CHARLES SHANNON, ESQ., R.A.

MRS. BERNARD SHAW.

WALTER SICKERT, ESQ.

\*G. BELLINGHAM SMITH, ESQ., M.B., B.S., F.R.C.S.

\*P. WILSON STEER, ESQ.

PERCY M. TURNER, ESQ.

\*JOHN TWEED, ESQ.

MRS. R. A. WORKMAN.

\*SIR ROBERT WITT, C.B.E.

\* Contributors whose names are marked thus are Members of the Club.





## NOTE



One who remembers the size of the gallery will expect to find here anything approaching a complete representation of one of the most fertile centuries in the history of French art. Nor have the Committee attempted to secure even a single specimen of the work of many of the well-known painters who flourished during those years. Their aim has rather been to fill the gallery with some fine pictures of the period that were available for loan in this country, and they are as usual deeply indebted to the generosity of owners who have in many cases stripped their own walls for the benefit of the Club and its guests.

A few examples of contemporary sculpture have been exhibited with the pictures; and some drawings have been hung in the Writing Room on the ground floor.

Visitors are reminded that the rules of the Club do not permit of the exhibition of works by living artists, and that the veteran Claude Monet, though born in 1840, is happily still alive, and still painting.







## CATALOGUE

*The Pictures are numbered beginning on the left of the entrance door.*

*The Sculpture and Drawings are described after the Pictures.*



### PICTURES

#### 1. RIVER SCENE.

Signed: 'S. Lépine'.

Canvas,  $8\frac{1}{2}$  by  $10\frac{1}{4}$  in.

By S. LÉPINE (1835-1842).

*Lent by Monsieur L. Mégret.*

#### 2. HARBOUR SCENE.

Panel, 12 by  $16\frac{1}{4}$  in.

Signed: 'E. Boudin '54'.

By EUGÈNE BOUDIN (1824-1898).

*Lent by Monsieur L. Mégret.*

#### 3. ROME: LA VASQUE DE L'ACADÉMIE DE FRANCE.

Signed: 'Corot'.

Canvas,  $6\frac{1}{2}$  by  $11\frac{1}{8}$  in.

Corot Sale, 1875, Henri Rouart collection, 1912.

By J.-B. C. COROT (1796-1875).

*Lent by the Municipal Gallery of Modern Art, Dublin.*

4. ALLEGORICAL GROUP ('LA SAGESSE ET LA VIGILANCE: LE GÉNIE VENGEUR POURSUIVANT LES CRIMES'.)

Canvas,  $14\frac{5}{8}$  by  $23\frac{1}{2}$  in.

Sketch for one of the spandrils in the Chamber of Deputies, Paris.  
Salon of 1837-8.

By EUGÈNE DELACROIX (1798-1863).

*Lent by Mr. Charles Ricketts and Mr. Charles Shannon.*

5. GIRL WRITING.

Panel,  $16\frac{1}{4}$  by  $13\frac{1}{2}$  in.

By J.-B. C. COROT (1796-1875).

*Lent by Mr. John S. Sargent, R.A.*

6. LAKE COMO.

Panel,  $4\frac{1}{2}$  by 7 in.

Inscribed: 'Lac de Come, 14 mars 1834'.

From the Alexander Young Collection.

By J.-B. C. COROT (1796-1875).

*Lent by Lt.-Colonel Sir William Hutcheson Poë, Bart.*

7. LANDSCAPE.

Signed: 'S. Lépine'.

Canvas,  $7\frac{1}{4}$  by  $16\frac{3}{8}$  in.

By S. LÉPINE (1835-1892).

*Lent by Monsieur L. Mégret.*

8. THE WINDMILLS.

Signed: 'A mon ami Arago. C. Daubigny'.

Canvas, 13 by 22 in.

Exhibited at the Guildhall, 1898.

By C.-F. DAUBIGNY (1817-1878).

*Lent by Lt.-Colonel Sir William Hutcheson Poë, Bart.*

9. PORTRAIT OF MICHELET.

Canvas,  $21\frac{1}{4}$  by 15 in.

Study for the portrait at Versailles.

By THOMAS COUTURE (1815-1879).

*Lent by Mr. P. Wilson Steer.*



10. SAPPHO.

Millboard, hexagonal,  $9\frac{1}{4}$  by  $9\frac{1}{4}$  in.

Study for the painting in the Bibliothèque du Luxembourg, Paris.

By EUGÈNE DELACROIX (1798-1863).

*Lent by Mr. Charles Ricketts and Mr. Charles Shannon.*

11. STILL LIFE: APPLES AND JUG.

Canvas, 17 by  $21\frac{1}{4}$  in.

By PAUL CÉZANNE (1839-1906).

*Lent by Prince Antoine Bibesco.*

12. ON THE BALCONY (SUR LE BALCON).

Canvas,  $43\frac{1}{4}$  by 27 in.

Study for the picture in the Luxembourg (1869).

By ÉDOUARD MANET (1832-1883).

*Lent by Mr. John S. Sargent, R.A.*

13. PORTRAIT OF VICTOR CONSIDÉRANT.

Canvas, 11 by  $8\frac{1}{2}$  in.

By EUGÈNE DELACROIX (1798-1863).

*Lent by Mr. Walter Sickert.*

14. STILL LIFE: APPLES AND TEA-CUP.

Signed: 'P. Cézanne'.

Canvas,  $17\frac{3}{4}$  by  $20\frac{1}{4}$  in.

By PAUL CÉZANNE (1839-1906).

*Lent by Monsieur Alphonse Kann.*

15. THE VICTORIOUS BARRISTER (L'AVOCAT TRIOMPHANT).

Canvas, 23 by  $17\frac{1}{2}$  in.

By HONORÉ DAUMIER (1808-1879).

*Lent by Mr. William Burrell.*

16. THE ODALISK WITH THE SLAVE (L'ODALISQUE À L'ESCLAVE).

Signed: 'J. Ingres 1842'.

Canvas  $28\frac{1}{4}$  by  $39\frac{3}{4}$  in.

By J. A. D. INGRES (1780-1867).

*Lent by Sir Philip Sassoon, Bart., M.P.*

17. LANDSCAPE.

Canvas,  $10\frac{3}{8}$  by  $12\frac{5}{8}$  in.

By PAUL CÉZANNE (1839-1906).

*Lent by Prince Antoine Bibesco.*

18. STILL LIFE: OYSTERS.

Canvas, 19 by  $23\frac{1}{2}$  in.

ARTIST UNKNOWN.

*Lent by Mr. P. Wilson Steer.*

19. L'INGÈNUE.

Signed: 'Renoir'.

Canvas,  $20\frac{1}{4}$  by  $17\frac{1}{2}$  in.

By AUGUSTE RENOIR (1841-1919).

*Lent by Monsieur Alphonse Kann.*

20. HEAD OF A MAN.

Signed: 'H. D.'

Canvas,  $10\frac{3}{8}$  by  $13\frac{1}{2}$  in.

By HONORÉ DAUMIER (1808-1879).

*Lent by Miss G. Davies.*

21. L'ESPRIT VEILLE (MANAÒ TUPAPAÛ).

Signed: 'P. Gauguin '93'.

Canvas,  $27\frac{1}{2}$  by  $35\frac{1}{2}$  in.

By PAUL GAUGUIN (1848-1903).

*Lent by Sir Michael and Lady Sadler.*

22. STUDY OF THE NUDE.

Canvas, 21 by  $17\frac{1}{2}$  in.

By THOMAS COUTURE (1815-1879).

*Lent by Mr. Ludovic G. Foster.*

23. TWO ROSES.

Canvas,  $13\frac{3}{4}$  by  $9\frac{1}{4}$  in.

This picture was in Manet's studio at the time of his death.

By ÉDOUARD MANET (1832-1883).

*Lent by Monsieur Bernard d'Hendecourt.*

24. STILL LIFE: SILK HAT, BOTTLE, BOOKS, AND FLOWERS.

Signed: 'Ed. Manet'.

Canvas,  $14\frac{1}{2}$  by  $17\frac{3}{4}$  in.

By ÉDOUARD MANET (1832-1883).

*Lent by Monsieur L. Mègret.*

25. LANDSCAPE.

Signed: 'Seurat'.

Canvas,  $25\frac{1}{4}$  by  $30\frac{3}{8}$  in.

By GEORGE SEURAT (1859-1891).

*Lent by Mr. Roger Fry.*

26. UN BAL AUX TUILERIES.

Canvas,  $15\frac{3}{4}$  by  $12\frac{1}{2}$  in.

By ADOLPHE MONTICELLI (1824-1886).

*Lent by Monsieur Bernard d'Hendecourt.*

27. FÊTE CHAMPÊTRE.

Canvas,  $7\frac{7}{8}$  by  $14\frac{1}{4}$  in.

By ADOLPHE MONTICELLI (1824-1886).

*Lent by Miss Chamberlin.*

28. WOMAN AT A TRELLIS ARRANGING FLOWERS.

Signed: 'G. Courbet'.

Canvas,  $42\frac{1}{2}$  by 53 in.

Painted in 1862-3.

By GUSTAVE COURBET (1819-1877).

*Lent by Mrs. R. A. Workman.*

29. WOMAN AT A DOOR.

Dated 1858.

Panel,  $12\frac{1}{2}$  by  $9\frac{1}{4}$  in.

By ÉDOUARD MANET (1832-1883).

*Lent by Mrs. Robert Gregg.*

## 30. FRUIT.

Signed: 'Ed. Manet'.

Canvas, 8 by 10 $\frac{7}{8}$  in.

By ÉDOUARD MANET (1832-1883).

*Lent by Monsieur L. Mégrét.*

## 31. LADY WITH A SUNSHADE (LA DAME AU PARASOL).

Canvas, 36 by 28 $\frac{1}{2}$  in.

By GUSTAVE COURBET (1819-1877).

*Lent by Mr. William Burrell.*

## 32. LANDSCAPE.

Signed: 'Monticelli'.

Canvas, 32 by 25 $\frac{1}{2}$  in.

By ADOLPHE MONTICELLI (1824-1886).

*Lent by Mrs. R. A. Workman.*

## 33. STILL LIFE: FRUIT WITH A RUG AND TEA-POT.

Canvas, 23 by 28 in.

By PAUL CÉZANNE (1839-1906).

*Lent by Miss G. Davies.*

## 34. CÉRÈS.

Canvas, 7 $\frac{1}{8}$  by 14 $\frac{1}{8}$  in.

Study for the painting at the Hôtel de Ville, Paris (destroyed in 1871).

By EUGÈNE DELACROIX (1798-1863).

*Lent by Mr. Charles Ricketts and Mr. Charles Shannon.*

## 35. AT THE CAFÉ (AU CAFÉ: DEUX FEMMES ATTABLÉES).

Canvas, 25 $\frac{1}{4}$  by 21 in.

First Degas Sale, 1918, No. 71.

By EDGAR DEGAS (1834-1917). *Lent by Mr. Oliver F. Brown.*

## 36. APPLES.

Canvas, 6 $\frac{3}{4}$  by 9 $\frac{3}{4}$ .

From the Degas Collection (Sale, March 26-27, 1918, No. 10).

By PAUL CÉZANNE (1839-1906). *Lent by Mr. J. M. Keynes.*

37. SPRING (LE PRINTEMPS).

Signed: 'Renoir'.

Canvas, 23 by 28 in.

Painted in 1875.

By AUGUSTE RENOIR (1841-1919).

*Lent by Mr. P. M. Turner.*

38. PORTRAIT OF DIEGO MARTELLI.

Canvas, 43 by 38½ in.

First Degas Sale, 1918, No. 58.

By EDGAR DEGAS (1834-1917).

*Lent by Mrs. R. A. Workman.*

39. CHILDREN LEAVING CHURCH.

Canvas, 9¼ by 12½ in.

By N. T. CHARLET (1792-1845).

*Lent by Sir Robert Witt.*

40. LANDSCAPE.

Canvas, 21 by 28½ in.

By PAUL CÉZANNE (1839-1906).

*Lent by Miss G. Davies.*

41. HORSE GRAZING (CHEVAL AU PÂTURAGE).

Canvas, 6 by 8½ in.

From the Henri Haro and Degas Collections.

Robaut, *L'Œuvre de Delacroix*, p. 11, no. 30.

By EUGÈNE DELACROIX (1798-1863).

*Lent by Mr. J. M. Keynes.*

42. VICTORINE MEUREND.

Signed: 'E. Manet'.

Canvas, 16¼ by 16¾ in.

Painted in 1861-62 (Duret, No. 30).

By ÉDOUARD MANET (1832-1883).

*Lent by Monsieur Alphonse Kann*

## 43. STILL LIFE: MELON AND FLOWERS IN A GLASS.

Signed: 'Renoir'.

Canvas, 21 by 25 $\frac{3}{8}$  in.

By AUGUSTE RENOIR (1841-1919).

*Lent by Mrs. R. A. Workman.*

## 44. LANDSCAPE.

Canvas, 31 $\frac{1}{2}$  by 24 $\frac{1}{2}$  in.

By PAUL CÉZANNE (1839-1906).

*Lent by Miss G. Davies.*

## SCULPTURE

## 45. BUST OF BERNARD SHAW.

Bronze. H. 20 $\frac{1}{4}$  in.

By AUGUSTE RODIN (1840-1917). 1906.

*Lent by Mrs. Bernard Shaw.*

## 46. PORTRAIT OF MISS MARY SWAINSON.

Bronze. H. 12 in.

This mask was made by the artist from the clay model for a marble bust executed in Paris about 1880-90.

By ALPHONSE LEGROS (1837-1911).

*Lent by Mr. Vereker Hamilton.*

## 47. A TIGER (LE TIGRE QUI MARCHE).

Signed: 'Barye'.

Bronze. H. 8 $\frac{1}{4}$  in.Designed (about 1865?) as a pendant to *Le Lion qui marche*.

By ANTOINE LOUIS BARYE (1796-1875).

*Lent by Sir Claude Phillips.*



48. THE MAN WITH THE BROKEN NOSE (L'HOMME AU NEZ CASSÉ).

Signed: 'A. Rodin'.

Bronze. H. 12 in.

This mask, the portrait of a man known in the Quartier Saint-Marcel as 'Bibi', was almost the first independent work produced by Rodin. It was refused at the Salon of 1864; a marble version (Portrait of M. B. . .) was exhibited at the Salon of 1875 and is now in the Musée Rodin at the Hôtel Biron.

By AUGUSTE RODIN (1840-1917).

*Lent by Mr. John Tweed.*

49. A PEASANT WOMAN NURSING HER BABY (PAYSANNE FRANÇAISE ALLAITANT SON ENFANT).

Signed: 'Dalou'.

Terra-cotta. H. 19 $\frac{1}{4}$  in.

A life-sized terra-cotta statue of the same composition was exhibited by Dalou at the Royal Academy in 1874, during his exile in England; another life-sized terra-cotta version is in the Victoria and Albert Museum (A 27-1912).

By JULES DALOU (1838-1902).

*Lent by Sir Sidney Colvin.*

50. THE MINER (LE MINEUR).

Signed: 'Rodin'.

Bronze. H. 15 $\frac{1}{2}$  in.

By AUGUSTE RODIN (1840-1917).

*Lent by Mr. J. G. Lousada.*

51. HEAD OF A GIRL.

Signed: 'Degas'.

Bronze. H. 5 $\frac{1}{2}$  in.

By EDGAR DEGAS (1834-1917).

*Lent by Mr. J. G. Lousada.*

## DRAWINGS

## 52. HORSES FIGHTING.

Water Colour,  $8\frac{1}{2}$  by  $11\frac{1}{2}$  in.

From the collections of the Marquess of Hertford, Sir Richard Wallace, and Sir John Murray Scott.

By J. L. A. T. GÉRICAUT (1791-1824).

*Lent by Mr. G. Bellingham Smith.*

## 53. A WOMAN, SEATED.

Signed: 'Corot'; and inscribed: 'Flore, rue de l'hôtel de ville 110'.

Pencil,  $11\frac{1}{8}$  by 9 in.

By J. B. C. COROT (1796-1875). *Lent by Mr. J. P. Heseltine.*

## 54. GROUP OF MEN, EXAMINING A PICTURE.

Charcoal, 13 by  $17\frac{3}{4}$  in.

By HONORÉ DAUMIER (1810-1879).

*Lent by Mr. Henry Oppenheimer.*

## 55. STUDIES OF HORSES.

Pen and sepia.  $8\frac{3}{8}$  by  $10\frac{7}{8}$  in.

By J. L. A. T. GÉRICAUT (1791-1824).

*Lent by Mr. Charles Ricketts and Mr. Charles Shannon.*

## 56. A GUITAR PLAYER.

Black chalk and pen and ink, 12 by 6 in.

By HONORÉ DAUMIER (1810-1879).

*Lent by Mr. J. G. Lousada.*

## 57. EN TROISIÈME.

Signed: 'H. D.'

Pen and ink wash.  $8\frac{3}{8}$  by  $12\frac{1}{8}$  in.

Study for the picture in the Havemeyer Collection, New York.

By HONORÉ DAUMIER (1810-1879).

*Lent by Mr. G. Bellingham Smith.*

58. A NUDE WOMAN SEATED.

Signed, in red ink : 'E. M.'

Pen and sepia, and sepia wash, 10 by  $7\frac{1}{2}$  in.

By EDOUARD MANET (1832-1883). *Lent by Mr. J. G. Lousada.*

59. A TIGER LYING DOWN.

Black chalk,  $8\frac{1}{4}$  by 19 in.

By EUGENE DELACROIX (1798-1863).

*Lent by Mr. Charles Ricketts and Mr. Charles Shannon.*

60. TWO NUDE FIGURES.

Inscribed : 'à Antoine Vollon P. Puvis de Chavannes'.

Red chalk, squared for transfer,  $22\frac{3}{4}$  by  $22\frac{1}{4}$  in.

Study for two figures in 'Le Travail' at Amiens (1863).

By PUVIS DE CHAVANNES (1824-1898).

*Lent by Mr. Charles Ricketts and Mr. Charles Shannon.*

61. PORTRAIT OF A GIRL.

Signed : 'J. Ingres. Naples 1813'.

Pencil, 10 by  $6\frac{1}{2}$  in.

By J. A. D. INGRES (1780-1867). *Lent by Mr. J. P. Heseltine.*

62. ST. HELENA.

Inscribed below : 'à M<sup>lle</sup> Hélène Palafox y Silva Comtesse de S<sup>te</sup>  
Eufemia. Par son très humble et très obeissant serviteur  
J. A. Ingres'.

Pencil, pen and ink, and water colour,  $8\frac{1}{4}$  by  $4\frac{1}{2}$  in.

Probably a study for a stained-glass window.

By J. A. D. INGRES (1780-1867).

*Lent by Mr. G. Bellingham Smith.*

63. WOMAN DRYING HERSELF (FEMME S'ESSUYANT).

Inscribed : 'à M. J. Stchoukine Degas'.

Pastel,  $18\frac{3}{4}$  by  $24\frac{3}{4}$  in.

By EDGAR DEGAS (1834-1917). *Lent by Mr. Cecil L. Phillips.*

64. HEAD OF A LADY.

Pastel,  $10\frac{1}{4}$  by  $8\frac{1}{8}$  in.

By EDOUARD MANET (1832-1883).

*Lent by Mr. William Burrell.*

**65. 'LE PRINTEMPS.'**

Inscribed above: 'Le Printemps A. Rodin'.

Black chalk,  $17\frac{1}{2}$  by  $11\frac{1}{2}$  in.

An early drawing.

By AUGUSTE RODIN (1840-1917).

*Lent by Mr. G. Bellingham Smith.*

**66. SOUVENIR D'ITALIE.**

Black chalk on tinted paper, 12 by 19 in.

From the Corot Sale, 1875.

By J.-B. C. COROT (1796-1875).

*Lent by Mr. Charles Ricketts and Mr. Charles Shannon.*

**67. LA MONTAGNE VICTOIRE.**

Water colour, 14 by  $19\frac{1}{2}$  in.

By PAUL CÉZANNE (1839-1906).

*Lent by Monsieur Bernard d'Hendecourt.*

**68. LANDSCAPE AT SUNRISE.**

Signed: 'Corot'.

Black chalk, with a few touches of sanguine,  $11\frac{3}{4}$  by  $18\frac{1}{4}$  in.

By J.-B. C. COROT (1796-1875).

*Lent by Mr. Henry Oppenheimer.*

**69. SUNSET OVER A BEACH.**

Water colour,  $9\frac{1}{2}$  by  $13\frac{3}{4}$  in.

By EDGAR DEGAS (1834-1917). *Lent by Mr. J. G. Lousada.*

**70. NUDE WOMAN.**

Signed: 'Ingres'.

Pencil,  $12\frac{3}{4}$  by  $8\frac{3}{4}$  in.

From the Degas Collection (sale March 26-27, 1918, No. 207).

By J. A. D. INGRES (1786-1867). *Lent by Mr. J. M. Keynes.*

**71. LANDSCAPE.**

Signed: 'Corot'.

Black chalk on tinted paper,  $12\frac{1}{4}$  by  $9\frac{5}{8}$  in.

By J.-B. C. COROT (1796-1875).

*Lent by Mr. Henry Oppenheimer.*







181148

Art.  
Cat.  
B.

Author Burlington Fine Arts Club

Title French school of last 100 years.

University of Toronto  
Library

DO NOT  
REMOVE  
THE  
CARD  
FROM  
THIS  
POCKET

Acme Library Card Pocket  
Under Pat. "Ref. Index File"  
Made by LIBRARY BUREAU

